

TENNESSEE FOLKLORE SOCIETY
BULLETIN

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Athens, Tennessee

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SOME CHARACTERISTICS OF FOLKSONGS IN MIDDLE TENNESSEE

By George W. Boswell

The formulation of percentages and statistics is a tedious process, but often general principles can be arrived at by no other. Desiring a trustworthy indication of the nature of present-day Middle Tennessee folksongs, I analyzed my 100-piece collection, all notated directly from oral tradition in this area, under several technical headings of interest.

Though the accompanying map indicates where each song was learned, I collected them without exception in Middle Tennessee - as a matter of fact, only in Davidson, Franklin, and Coffee counties. That one-third of the collection is from Franklin county and another quarter from the hills of northern Georgia is only a coincidence. Properly disseminated singers cannot always be found at the collector's convenience.

Classifying songs by type is neither easy nor is the result wholly satisfactory. A conscientious effort separates my collection into 44 ballads and 56 songs (lyrics).¹ Of the ballads, 19 are representatives of the corpus of English and Scottish Popular Ballads as collected and authoritatively numbered by Professor Francis J. Child;² 9 are other English ballads; 13 are American ballads; and

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1. The simplest distinction is that ballads are narrative and songs lyric or personally emotional. Whatever feeling is present in a ballad arises immediately out of the plot and is not contributed or shared by either the "maker" or the performer; a personal emotional appeal, expressed or implied, is common to lyric folksongs.
 2. Several pieces are different versions of the same ballad, for example four of "Barbara Allen". Following are the Child ballads in the collection, with his names and numbers: "Lady Isabel and the Elf-Knight", 4; "Lord Randal", 12; "The Three Ravens", 26; "Lord Thomas and Fair Annet", 73 (2); "Lord Lovel", 75; "The Lass of Roch Royal", 76; "Bonny Barbara Allan", 84 (4); "The Maid Freed from the

3 are religious ballads as defined by George Pullen Jackson in his Spiritual Folk-Songs of Early America. The lyrics are more difficult to break down further. Largest is the group of play-party game songs, with 17; next are the 13 sentimental "heart" songs, of unrequited love, piteous suffering and death, and the like themes. Then come 5 miscellaneous lyrics, 5 songs of the pseudo-Negro stage (minstrel) variety, mostly comic, 4 ballad songs, 4 dialogue songs, 3 Negro blues, 2 religious songs or hymns, and one each of the aubade, military, and cumulative variety.³

The widest disparity in poetical metric structure, at least twenty-four different types, was found to exist among these songs. Out in front, but not so decisively as one might suppose, are the ordinary so-called ballad stanza with 21 occurrences and the iambic tetrameter couplet with 17. The ballad stanza appears with slight variations again and again: with the second and fourth lines feminine, 11 times; with the first and third lines iambic trimeter feminine, 6; regular hymnological Short Meter, 1; and Short Meter with feminine first lines, 1. In two other songs iambic tetrameter and trimeter lines are mixed in inconsistent fashion. Iambic tetrameter four-line stanzas make up 5 songs and the same with first and third lines feminine, 5 more. Next may be listed the iambic hexameter couplets, 4 songs; iambic heptameter couplets, 2; and iambic octameter couplets, 1.

Gallows", 95; "The Gypsy Laddie", 200 (3); "The Wife Wrapt in Wether's Skin", 277; "The Farmer's Curst Wife", 278 (2); and "The Sweet Trinity", 286. The following ballads could readily have been added from Nashville: "Little Musgrave and Lady Barnard", 81; "Lizie Lindsay", 223; and "Our Good-Man", 274.
3. Of Cecil Sharp's 274 item collection, English Folksongs from the Southern Appalachians, 45 were classified as Child ballads,

Concerning the predominantly trochaic meters, 2 songs are in trochaic ballad stanzas. Another has stanzas of which the first three lines are trochaic trimeter and the last line iambic tetrameter, and another is of a much-mixed trochaic movement. There are three songs in anapaestic ballad stanzas. Slight divergences from

the anapaestic ballad find one song in the same stanza form with first and third lines feminine, one song in the anapaestic trimeter with first and third lines feminine, and one song with the first three lines of each stanza anapaestic tetrameter and the fourth line anapaestic trimeter. The group in anapaestic tetrameter couplets is rather large - 8. Two songs are in anapaestic tetrameter with the first and third lines feminine, and two others are freely mixed anapaestic.

Only one song is in dactylic meter, in dactylic tetrameter couplets, and the other song is so mixed that no metric classification seems possible. In summary of the poetic movement of these Middle Tennessee songs, the following table may be given: iambic, 76; trochaic, 4; anapaestic, 18; dactylic, 1; and mixed, 1.

The remainder of this analysis has to do with the tunes. With respect to mode, and overwhelming number, 82, are in the ordinary major (Ionian). In the Mixolydian mode (keynote on the fifth of the major scale) are 13 songs; 4 are Aeolian (natural minor - keynote on the sixth of the major scale) and one is Dorian (keynote on the second of the major scale). Among the major tunes six have Mixolydian characteristics, two Phrygian (keynote on the third of the major scale, and one consistently closes on the leading-tone.

Since no stable folk mode was ever constructed on the leading-tone

27 other English ballads, 133 lyric songs, 27 nursery songs, 20 play-party songs, 15 jigs, and 5 hymns.

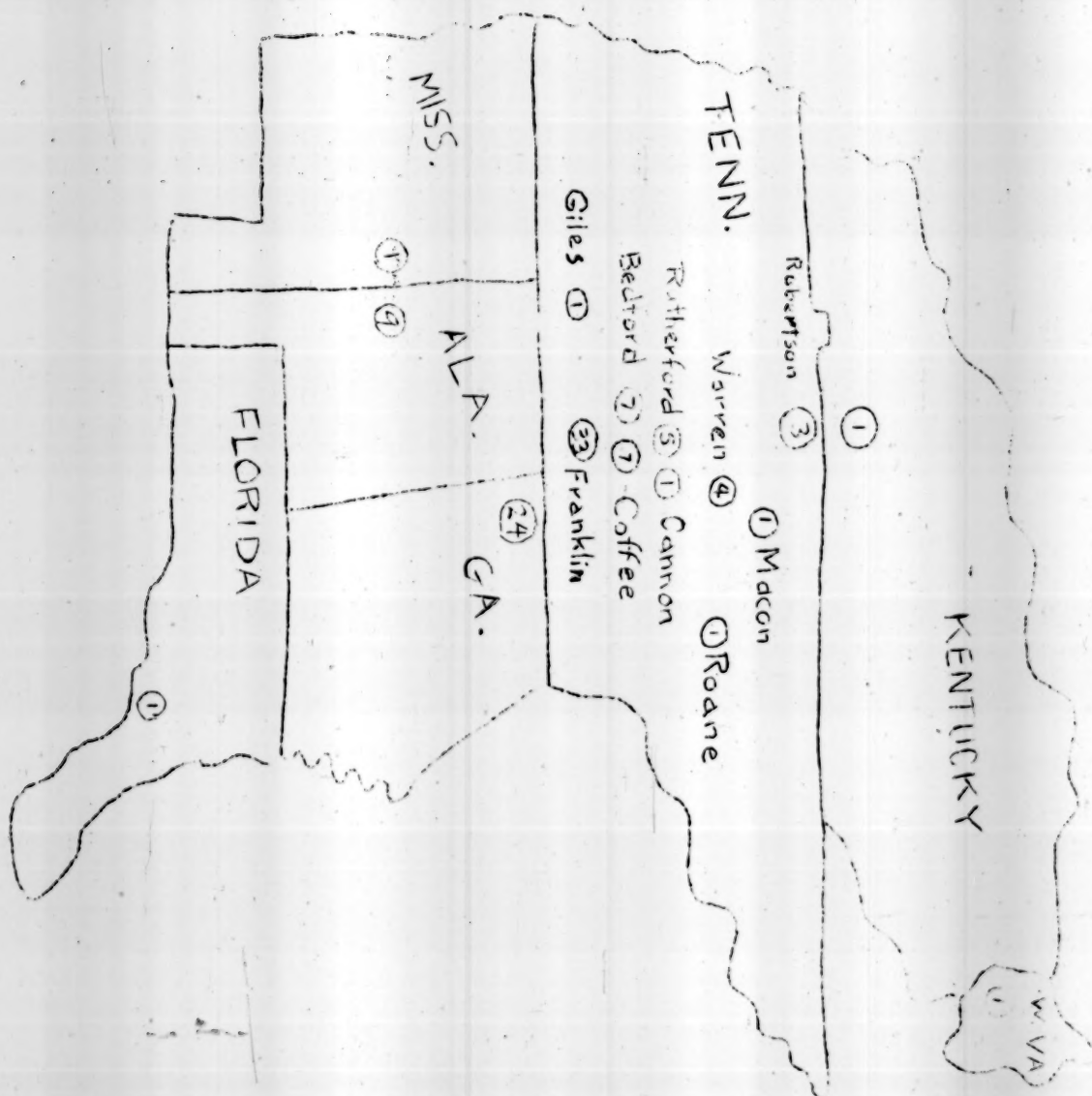
(major seventh), the latter tune is supposed to be of the circular variety. It will be observed that no tune is "minorized" (in the harmonic or melodic minor). No fewer than five songs contain neutrals, those most beautiful of folksong tones that cannot be performed on a keyboard instrument.

Variety exhibited in structure is great. Most common is the non-repetitive ABCD, with 13 songs. Next in order come $AB\bar{B}_1C$, 9; ABAC, 9; ABCA, 8; $AB\bar{B}_1B$, 7; AA_1BC , 5; AB, 5; ABAB, 3; $ABACC_1$, 3; AABA, 2; AA_1BA_1 , 2; ABA_1C , 2; ABCA, 2; and AB_1AA_2 , 2. Only one each of the following phrasal arrangements occurs: $ABCB_1$, AA_1BA_2 , AA_1BA , AA_1AB , AA_1BB_1 , ABB_1A , ABA_1B_1 , AA_1A_2B , $AABC$, AA , ABB_1 , AAA_1 , ABC , $ABCC$, AA_1BBA , $ABCD\bar{D}_1$, $ABACD$, ABA_1CD , AA_1ABB_1 , AA_1ABB_1B , $ABCC_1CB$, AA_1AABC , $AA_1A_2BB_1C$, $ABA_1CDEA_1C_1$, ABA_1CDEDF , $ABACDEDEB_1F$, $ABABCDEB_1$, and $ABCDCEBCD$.

Next is rhythm, or time signatures. Simple time ($\frac{2}{4}$ or $\frac{2}{2}$) serves for 33 songs, one-third of the collection. Better in $\frac{4}{4}$ are 21 songs; 17 are triple ($\frac{3}{4}$ or $\frac{3}{2}$), 15 are $\frac{6}{8}$, 11 seem best in $\frac{6}{4}$, 2 are in $\frac{24}{4}$, and one is in $\frac{5}{4}$. However, the prevailing rhythms are disregarded at will in some folk songs. Two of the songs in $\frac{3}{4}$ have refrains in $\frac{2}{4}$; a song in $\frac{4}{4}$ has a measure each of $\frac{2}{8}$ and $\frac{3}{8}$; two songs in $\frac{3}{4}$ have a $\frac{4}{4}$ measure each and another $\frac{3}{4}$ song has two $\frac{4}{4}$ measures; a song in $\frac{2}{4}$ has four $\frac{4}{4}$ measures; one in $\frac{2}{2}$ has a $\frac{5}{4}$ measure; one in $\frac{2}{4}$ has a $\frac{3}{4}$ and

4. H. E. Krehbiel in Afro-American Folksongs, analyzing 527 negro songs of this country, found 20% Mixolydian, 12% Aeolian, 8% Dorian, and 19% minorized. George Pullen Jackson's Spiritual Folk-Songs (white) show the following implications: 52% Ionian, 30% Aeolian, 7.5% Mixolydian, and 7.5% Dorian, with a sprinkling of Phrygian.

Map Illustrating Geographical Origin
of Songs in My Middle Tennessee
Collection



one $\frac{4}{4}$ measures; one in $\frac{3}{2}$ has $\frac{3}{2}$ measures; one in $\frac{4}{4}$ has $\frac{5}{4}$ measures; two others in $\frac{4}{4}$ have $\frac{6}{4}$ measures; and the one in $\frac{6}{8}$ has two $\frac{7}{8}$ measures; one in $\frac{24}{4}$ has one $\frac{3}{4}$ measure; and the one in $\frac{5}{4}$ concludes with two $\frac{5}{4}$ measures.

The tunes of Middle Tennessee seem to exhibit a strong Scotch background, in that three-quarters (76) of them are made up of gapped scales. Speaking as always in terms of the major scale, 35 songs are conventionally pentatonic (deficient in fourth and seventh). Furthermore, in 3 additional pieces the fourth is missing and the seventh weak, and in four more the seventh is missing and the fourth weak. Next may be mentioned the hexatonic tunes, those deficient in one note. The seventh is missing in 16, the fourth in 6, and the sixth in 3.⁵ More unconventional gaps are the second and third in one, the fourth and sixth in another, the second, fourth, and sixth in another, and the second, fourth, and seventh in another.

Many collectors "alphabetize" tunes by their opening phrase or figure. At any rate, it is of interest to know on what tone a song begins. The general dichotomy is based on the presence or absence of an anacrusis. With anacrusis are 67 songs, two-thirds of the total; beginning on a strong accent are 33. Of the latter, 15 begin on the fundamental, 10 on the third, 7 on the fifth, and one on the sixth of the scale. The tunes with anacrusis begin in the following manner, with the first accent listed second; fifth to fundamental, 17; fifth to third, 10; fundamental to third, 9; fundamental to

5. Dr. Jackson (op. cit.) found 23% of his tunes pentatonic, 44% hexatonic, and 23% without gaps. In like manner 21% of Krehbiel's tunes are pentatonic, 15% hexatonic without seventh, and 15% hexatonic without fourth. And Sharp stated about his, "Very nearly all ... are cast in gapped scales."

fifth, 6; third to fifth, 6; fifth to fifth, 6; fundamental to fundamental, 5; third to fundamental, 4; fundamental to second, 2; fundamental to fourth, 1; and sixth to fundamental, 1.

There is the matter of range. Forty-five songs are of exactly an octave. Twenty-three are contained within an interval of a ninth; 9 a tenth, and 6 an eleventh; 1 in a seventh, 15 in a sixth, and 1 in a fifth. Fifty-six are of plagal range.⁶

One indication of authenticity in a folk tune is that it evidences no tendency to modulate at its mid-cadence. Although 42 of my collection rest at mid-point on the fifth, only 10 show a disposition to modulate. Other mid-cadences include 5 on the sixth, 5 on the seventh, 13 on the fundamental, 18 on the second, 15 on the third, and 2 on the fourth.

A bit of the most elementary tune-detecting has turned up similarities in varying degrees with several widely disseminated songs. Very strong are reminiscences of "Yankee Doodle", "Bonny Doon", "The Polar Bear" ("Too ra loo"), "Rouben and Rachel", "Rye Whiskey", "The Girl I Left Behind Me", "Home, Sweet Home", the hymn "O Meet Me Over There", and "Pop! Goes the Weasel." The following tunes are less clearly seen: "That's Where My Money Goes", "Liza Jane", the hymn "He's My Friend", "I'm a Rambling Wreck", "A Life on the Ocean Wave", and two like "Polly Wally Doodle".

As a result of this analysis, what can be said about the hypothetical "average" Middle Tennessee folksong? To begin with, lyrics are more numerous than ballads. The poetic structure is likely to be

6. "Plagal" with respect to range means that a tune centers on its keynote instead of occupying the octave between the two occurrences of its keynote.

ballad stanza, a slight adaptation of the same, or iambic tetrameter couplets. Major in mode and probably pentatonic in scale, it is simple in rhythm and ABCD, ABAC, or ABCA in structure. Our postulated song begins on a fifth-to-fundamental anacrusis, is contained within approximately an octave of range, and resists any kind of modulation. It is a delightful poem, melody, and folklore manifestation.

POPULAR SAYINGS OF MARSHALL COUNTY

By E. G. Rogers

Relating to Animals:

1. A barking dog never bites.
2. Something is like pouring water on a duck's back.
3. Something is knee-high to a duck.
4. A hit dog always hollows.
5. What's good for the goose is good for the gander.
6. (Var.) What's salt for the goose is salt for the gander.
7. A bawling cow soon forgets her calf.
8. Birds of a feather flock together.
9. There is a black sheep in every flock.
10. The chickens will come home to roose.
11. You can lead a horse to water but you can't make him drink.
12. Every dog has his day.
13. A colt is good for nothing if it does not break its halter.
14. A dog that will bring a bone will carry one.

Relating to Propriety of Action:

1. A stitch in time saves nine.
2. Something is like straining at a knat and swallowing a camel.
3. (Var.) Do not strangle on knats and swallow a camel.
4. A still tongue makes a wise head.
5. Still water (never) runs deep.
6. If the shoe (cap) fits, wear it.
7. A whistling girl and a crowing hen, never come to any good end.
8. Speak of the devil and his iaps will appear.
9. Speak of the angels and you will hear the rustle of their wings.
10. You had better do it than wish it done.
11. He is a jack of all trades.

12. Paddle your own canoe.
13. Burn your bridges behind you.
14. Don't count your chickens before the eggs hatch.
15. Spare the rod and spoil the child.
16. He's not worth the powder and lead it would take to blow him up with.
17. Let the birds fly over your head, but not build nests.
18. Don't climb the hill until you get to it.
19. He's going to kill two birds with one stone.
20. Don't put all your eggs in one basket.
21. Don't cry over spilt milk.
22. A penny saved is a penny made.
23. (Var.) If the shoe pinches you, wear it.
24. It doesn't pay to fight fire with fire.
25. Never let your left hand know what your right hand's doing.
26. Don't play second fiddle.
27. The only way to have a friend is to be one.
28. I have other fish to fry.
29. First come, first served.

Relating to Fate and Fortune:

1. Beggars cannot be choosers.
2. (Var.) Beggars have no right to be choosers.
3. Every path has a paddle.
4. Give a rogue rope enough and he will hang himself.
5. Sing before breakfast, cry before night.
6. Laughing is catching, as sure as hanging is stretching.
7. Never tell a secret in the cornfield cause the corns got ears.
8. Something is worth a pouter button.
9. Where there's so much smoke, there's some fire.
10. The more it thunders, the less it rains.

11. The better the day, the better the deed.
12. If you make your bed hard, sleep on it.
13. The bottom rail will be top.
14. Don't laugh till you get out of the woods.
15. Slow but sure wins the race.
16. It takes a thief to catch a thief.
17. If I can't be the table cloth, I won't be the dish rag.
18. What goes over the devil's back, will come back under his belt.
19. Two heads are better than one if one is a sheep's (goat's) head.
20. An apple (onion) a day keeps the doctor away.
21. Think twice before you speak.
22. Someone doesn't know split beans from coffee.
23. Look before you leap.
24. If it were a bear (a snake) it would bite you.

Relating to Philosophic Truth:

1. Great minds run in the same channel.
2. (Var.) 3. 11 minds run in the same rut.
3. An empty wagon makes the most noise.
4. (Var.) An empty wagon rattles the loudest.
5. You can't get blood out of a turnip.
6. You can't make angle food cake out of cornbread.
7. He's not worth his salt.
8. A spoiled child always fights.
9. Better late than never.
10. Silence gives consent.
11. Everything that goes up is bound to come down.
12. A watched pot never boils.
13. A kettle shouldn't call the pot black.
14. Pretty is as pretty does.

15. Everything that goes up is sure to come down.
16. Poverty (Necessity) is the mother of invention.
17. It's a wise man that knows his own mind.
18. Every tub must stand on its own bottom.
19. Wisdom is the child of adversity.
20. All water runs downhill.
21. The head can save the heels.
22. The best grapes hang the highest.
23. Where there's smoke, there's bound to be fire.
24. If wishes were horses, beggars would ride.
25. You can't get blood out of a turnip.
26. A bad beginning makes a good ending.
27. Where there's smoke, there's fire.
28. A hint to the wise is sufficient.
29. The louder the thunder, the less the rain.
30. The harder the storm, the sooner it is over.
31. Something is not worth a hill of beans.
32. It is never too late to mend.
33. A fence between makes love more keen.
34. A burnt child fears the fire.

Relating to Literature or to Printed Legend:

1. A rolling stone gathers no moss.
2. Early to bed and early to rise, makes a man rich, healthy, and wise.
3. A bird in hand is worth two in the bush.
4. As you sow, so will you reap.
5. Silence gives consent.
6. An ounce of prevention is worth a pound of cure.
7. It's a long lane that never turns.
8. A penny wise is a pound foolish.

9. People that live in glass houses shouldn't throw stones.
10. Rolling stones gather no moss.
11. When the husband's away, the wife will play.
12. When the cat's away, the mice will play.
13. Little pitchers have big ears.
14. It's an ill wind that blows nobody good.
15. Beauty is only skin deep.
16. It's never too late to mend.
17. Haste makes waste.
18. An early bird catches (the worm) all the worms.
19. To the brave belong the spoils.
20. A hint to the wise is sufficient.
21. It's a wise father that knows his own son (child).
22. It's a long lane that has no turning.
23. Experience is a best teacher.
24. A wise man keeps his own counsel.
25. Wisdom is the better part of valor.
26. The proof of the pudding is by chewing the bag.
27. The proof of the pudding is the eating thereof (in the eating).
28. Variety is the spice of life.
29. Contentment is a sweet bedfellow.
30. All that glitters is not gold.
31. Silence is golden.
32. You can't have your cake and eat it.
33. An idle mind is the devil's workshop.
34. He that (who) laughs last, laughs loudest.
35. Every cloud has a silver lining.
36. Never put off to tomorrow what you can do (can be done) today.
37. Truth is stranger than fiction.

38. Too many cooks spoil the broth.
39. Haste makes waste.
40. It is an ill wind that blows nobody good.
41. Idleness is the devil's workshop.
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SOUTHERN FOLKLORE QUARTERLY

The Southern Folklore Quarterly in the September-1949 issue carries a "Folklore Classification" by Dr. Ralph Stoolo Boggs which may be of considerable interest to research workers and collectors of folk materials. The GROUPS(A-Z) are as follows:

- | | |
|---|--------------------------|
| A General Folklore | M Art Craft Architecture |
| B Prose Narrative | N Food Drink |
| C Ballad Song Dance Game
Music Verse | P Belief |
| D Drama | S Speech |
| F Custom Festival | V Proverb |
| G Geography(for subdivisions) | W Riddle |
| L Language (for subdivisions) | |

KEY DESIGNATIONS are as follows:

Groups (A-Z), Categories (000-900)
Types (00-90)
Forms (0-9)
Divisions (.0-.9)
Subdivisions (.00-.90)

The entire No.3 issue of Volume XIII is given over to a breakdown of the above-classifications, followed by a KEY WORD INDEX supplement. Correspondence may be directed to the Southeastern Folklore Society and should be addressed to Secretary-Treasurer, Newman I. White, Duke University, Durham, N.C. Membership is \$3.00, two dollars of which is remitted to the office of the Southern Folklore Quarterly for one year's subscription to the Quarterly.

Renew your membership now to the Tennessee Folklore Society by remitting payment to Dr. T.J. Farr, Tennessee Polytechnic Institute, Cookeville, Tennessee.

ANNUAL MEETING OF TENNESSEE FOLKLORE SOCIETY REPORT

The Tennessee Folklore Society met in its sixteenth annual session in the new library auditorium of the Tennessee Polytechnic Institute in Cookeville on Saturday, November 5, 1949, with President Charles F. Bryan in charge.

1. The devotional was conducted by Rev. Charles Sharpe, minister of the First Presbyterian Church, Cookeville.
2. The welcome was given by Mr. Bryan as proxy for President Everett Derryberry who was out of town.
3. One of the highlights of the morning program was a lecture and demonstration of modern folk music collecting led by George Boswell of Peabody College, Nashville, under the caption of "The Southern Song Catcher - 1949." A discussion of some of his recent experiences in song collecting was followed by wire recording demonstrations of unusual findings. With the assistance of Mrs. L. L. McDowell of Smithville, a former president, Mr. Boswell further illustrated certain of the advantages of collecting through recordings over retelling both of music and words through mere auditory transcriptions. Mr. Boswell is chairman of a committee on "Folklore Collecting" for the Southern Folklore Society. A summary of some of these collections by Mr. Boswell is carried in this issue.
4. "Quilt Lore" was the title given to a lecture-demonstration given by Mrs. W. Edwin Richardson of Lebanon. Mrs. Richardson is primarily interested in quilt lore patterns and designs originating from history. Mrs. Richardson's collection of quilts date back to 1690; and her lecture indicated how the emotional, political, social, and religious life of early Americans, and of the more recent period, have been stitched in to these patterns of quilt designing. Mrs. Richardson is fairly confident that Stephen A. Foster went to Aunt Dinah's quilting party in Kentucky when he was "seeing Nellie home." We hope to give you Mrs. Richardson's paper in a later issue.
5. David Cobb of Radio Station WSM brought the group an invaluable discussion of "The Radio in the Preservation of Our Folklore." Mr. Cobb has experimentally discovered through one of his public participation programs certain of the responses which may be expected both in folk music and in folk legend. "A program demands sincerity and emotional appeal, but not technical excellence." Mr. Cobb indicated. The radio not only dramatize folk legend, which is not enough, but is a media for bringing folklorists together. Mr. Cobb believes that America is on the verge of a cultural revolution.
6. C. C. P. Snelgrove, librarian at Tennessee Tech, gave a demonstration of recent books which have been added to his general folk collection. The Tech Library is a depository of Tennessee's folk collection and for collections of general interest to folklorists.
7. Adjournment came at 12:30, noon, for a special luncheon in the Tech Cafeteria. Committee meetings were held during this interim.

8. The afternoon session was opened by a rendering of "Piano Transcription of Folk Song," by Mrs. Joan Derryberry. Her first two numbers, The Streets of Laredo and The Wayfaring Stranger, arranged by Roy Harris; and Londerry Air arranged by W. A. Thickstun.

9. The audience was again delighted with the return of Miss Irene Bewley of Greenville, Tennessee, more recently of Chicago, whose readings are famous for their effectiveness in interpreting the peoples of the Appalachians. Her group presented on this program was climaxed with "The TVA Exodus."

10. "The Newspaper in the Preservation of Our Folklore" was the topic discussed by Hobart Massey of McMinnville whose column featured in the Southern Standard of McMinnville has become widely read. Mr. Massey stressed the importance of a strict adherence to folk originality while at the same time weaving it into a story of common appeal. One or two of Mr. Massey's stories have appeared in the Bulletin. We anticipate other contributions.

11. "Folk Songs" was a feature of the program by Mrs. L. L. McDowell and her son Billy. Mrs. McDowell's singing of folksongs, as well as her collecting, editing, and publishing of them, is a matter of recognized excellency. Her contribution has been most meritorious.

12. Business Session - (1) The business session heard reports from the secretary and from committees. The secretary's report emphasized (a) a breakdown on the composition of membership, (b) an evaluation of the publication effort, and (c) recommendations toward orientation objectives. (2) A committee composed of Dr. Susan B. Riley, T. J. Farr, and E. G. Rogers recommended that the membership fee be raised from the present annual fee of \$1.00 to \$1.50 effective for renewal and new memberships. (3) Under the caption of "Our Tennessee Folklore Society, Past, Present, and Future", Mrs. L. L. McDowell was called upon to discuss the past of the Society following which a motion was carried to print in an early issue of the Bulletin a brief history of the Society including a listing of its past presidents; the present was discussed by President Bryan who emphasized the need for greater stress upon the collecting and preserving of our lore; the future was discussed by Dr. Riley who emphasized the extension of membership and a concentration of effort in the collection and recording of materials. The printing of occasional monographs was recommended. (4) The committee on nominations composed of Miss Frieda Johnson, Mrs. L. L. McDowell and C. P. Shelgrove recommended the slate of present officers for reelection which slating was approved, as follows:

President.....	Charles F. Bryan, Peabody College
Vice-president.....	Miss Mary B. Gielco, University of Tennessee
Treasurer.....	T. J. Farr, Tennessee Polytechnic Institute
Secretary-Editor.....	E. G. Rogers, Tennessee Wesleyan College

ANNOUNCEMENTS

Dr. Susan B. Riley whose committee so ably prepared the Index as issue No. 3, Volume XV, of the Tennessee Folklore Society has just completed and mailed a similar Index to the Southern Folklore Society.

Dr. George Pullen Jackson urged attendance at the meeting of the Southern Folklore Society in Charlotte, N. C., on the week following Thanksgiving.

The Bulletin is in receipt of the University of California publications in "Anthropological Records 12:1: the Archaeology of Central California" by Robert F. Heizer, Berkeley and Los Angeles, 1949.

Recognition is here made of the splendid job, as our readers will attest, of Susan B. Riley as chairman assisted by Mrs. Brainerd Choyney and three students assistants - Miss Martha Johnson, Miss Clarence Lowery, and Miss Mary Cammon, in the preparation of the Index as the September issue of Volume XV of the Bulletin.

Renew your subscription promptly by sending \$1.50 to Dr. T.J. Farr, Treasurer, Tennessee Folklore Society, Tennessee Polytechnic Institute, Cookeville, Tennessee. This will enable us to keep you on the active list without interruption.

Each person is a potential folklorist. You perhaps have a knowledge of many things which would be of great interest to others. These, too, may be items worthy of our efforts at preserving. Your contribution may prove invaluable. Write down those brief items which you may have and send them to the editor of your publication. Many of them may find a place within these pages, and all of them are welcome. Be a contributing folklorist.

BOOK REVIEWS

David Stick, Fabulous Dare, The Dare Press, Kitty Hawk, N. C., 1949, (Paper cover \$1.00 - Cloth cover \$2.00)

Historically Dare County, N. C., saw planted the first English flag in America. Here the first airplane was flown, from here the first wireless was sent over water, from here the first tobacco went to England, from here the first Irish potato was sent to Ireland, near here fought the Monitor and the Merrimac, here was Blackbeard the pirate, and here the first white child was born in America. And here, because of its shifting sand, this spot is known to mariners as the Graveyard of the Atlantic.

Although this small volume recounts many interesting facts of history, its chief purpose is to provide information and to serve as a guide to those who may be interested in the prospects which Dare County may have to offer to visitors and tourists, as well as historians today. Nearby is Roanoke Island and Croatan Sound. The famed Cape Hatteras is a little to the southeast. And so goes the fate of those settling Virginia by those swerved out of their course by the Atlantic current and by the winds which pile the sand dunes along Dare County's shores.

Strachey, Smith, the Virginia Company and many refugees have identified this locale as the scene of the Lost Colony. At least forty-one of the names accorded to the Lost Colonists have been found among the Indians of Robeson County, N. C. Whale-harpooning attracted fishermen as shipwrecks attracted pirates. Necessity has made this an important Coast Guard Station. A memorial to the Wright Brothers towers sixty feet above the crest of Kill Devil Hill. And in 1902 Dare County was the birthplace of successful wireless telegraphy, forerunner of radio. Fishing for channel bass is a great seasonal beach sport. Drum and mackerel also are common.

The book contains "Guide for Fishing" as a supplement giving the names of fishes, the proper fishing season, and suitable baits and lures. This Guide is further broken down into types of fishing-salt water, Gulf Stream, and fresh water. A further "Wildfowl and Game" supplement is provided. The people of Dare County earn a livelihood from fishing and from recreational opportunities afforded visitors to Dare County. There is a final section describing the immediate conveniences, opportunities, and facilities affording both recreational and historical interest.

- E. G. R.

Arthur Kyle Davis, Jr., Folk Songs of Virginia, Duke University Press, 1949, \$4.00.

Folk Songs of Virginia is a collection of materials arranged with a view to the historical interest of the lover of folk music and to his scientific and exploratory interest in the background of research. These are not only a listing of the songs which Virginians sing, but are also classified according to their theme and subject-matter, and with the different versions and variants for each song. The songs are checked also against Professor Child's collection to denote the extent of English origin and influence.

For the convenience of the student are given the local title, the first line, the name and address of the collector, the Virginia County in which the song was sung, the date, and the number of stanzas.

Mr. Davis' connection at the University of Virginia as well as his experiences as official archivist of the Virginia Folklore Society qualify him most ably for this laborious but rather unusual study in folk song and music. The distinction which the author makes between that which is "folk" and otherwise is significant: "The term 'folk' may not justly be applied to a song unless that song shows evidence of having been subjected to the process of oral tradition for a reasonable period of time." A further distinction is made between ballad and song. Subject-matter is a principle of division here, as are chronology and narrative or lyrical character. Other sections are devoted to Imported and Native American Songs, Humorous Ballads, Comic and Nonsense Songs, Nursery and Childrens' Songs, Songs of Married and Single Life, Party Songs, Dance Songs and Banjo and Fiddle Tunes, Sea Songs, the American Historical Song, Railroad Songs, White Religious Songs, Negro Songs, and Literary Ballads, Doubtful, Miscellaneous Songs. Appended is a list of 339 Phonograph Records of Virginia Folk-Songs done by Mr. Davis.

In his Introduction Mr. Davis gives a valuable summary on the history of the Virginia Folklore Society and its achievements since its organization in 1913. There are valuable suggestions here for those interested in procedures in the collection of materials.

- E. G. R.

Ray Sprigle, In the Land of Jim Crow, Simon and Schuster, New York, 1949, \$2.50.

Ray Sprigle traveled four thousand miles in the South for four months disguised as a negro in order to adjudge for himself the economic and sociological conditions attending the negroes of the South. He came as a Pulitzer prize-winning reporter from the Pittsburgh Post Gazette. He ate, slept, traveled, lived black.

Mr. Sprigle gives us in the second sentence a cue, through his emotionally charged words, to the resultant concept of his research: "I lived under the burden of the Jim Crow system, with its iniquitous patterns of oppression and cruelty and discrimination." Margaret Halsey says in her Foreword, "He was impartial and objective when he started, and when he finished he was still objective."

Some of the problems called up by Mr. Sprigle are those having to do with the occasional wealthy plantation owner who has had illegitimate sons and daughters by his plantation Negro mistress, the purging of certain county registration lists in Georgia, the inevitable dependency of the tenant farmer, the stark mistreatment of individuals, the inequality of educational opportunity, the Jim Crow practices in all relationships where whites and blacks are collectively involved, the early schooling given the Negro child that he must remember that he is black, the discrimination in the purchase and sale of farm real estate, and the idea that "you don't have to like it (whatever happens to you in the South) but you do have to take it."

The greatest puzzle arising from Mr. Sprigle's one-month stay in the South is the fact that most of the Negroes like the whites of the South among whom they live. In his final chapter Mr. Sprigle says, "Give our young men and women a chance for a university education - in law, medicine, engineering. We (the Negro) might even be of service to you."

- E. G. R.

(Editorial comment) We are glad that Mr. Sprigle did this book. It is well done. Controversy often helps to arrive at the truth. The illustrations offered as proof are unquestioned. We hold, however, that similar situations and conditions hold for other groups, socially, economically, racially, and religiously not only in the South, but in other sections generally, and that a month might well be spent in a study of some of the good which has resulted and is resulting this side of a university education for the Negroes of the South. Could it be that there is something here of a concept in its resultant psychology that I am going out to prove my pet peeve? Such a book comes as a challenge to our altogether-too-feeble efforts in the South, but there remains grave doubts as to whether the real, internal problems south of "the Smith and Wesson line" can be solved adequately even through the Rockefeller Foundation.

- E. G. R.

Isla Paschal Richardson, Wind Among the Pines, Bruce Humphries, Inc., Boston, 1949, \$2.75.

Friends of Isla Paschal Richardson have been anticipating a volume such as Wind Among the Pines since the publication of My Heart Wakes exactly two years ago. The reader is not content merely to browse casually through this collection of varied lyrics, as he will find delight in doing, but will return again and again for the purpose of gleaning from its pages those passages of profound beauty and sheer delight. Mrs. Richardson does not mix her colors over-boldly, but leaves the reader in a joyous mood of pleasant contemplation. She is sensitive to beauty, faith, tolerance, justice, hope, with a touch of tenderness which alleviates sorrow. There are those occasional twirps or turns in a line cleverly reminding the reader of the style of Emily Dickinson. "For he who walked beside me ever saw/ The light of love and faith shine in my eyes."

We see relatives and friends turn away from death at the graveyard, back to life and friendliness with the admonition that "She'd want no tears." We are told in Camouflage that "...in her heart, a little elf/ Has often found her smiling at herself." Again there are "Moonlight nights too beautiful/ To waste in sleep." Joy walks along her garden path, and you may ask forgiveness on any day "when roses bloom." She cannot offer a prayer on Thanksgiving, she has been so busy thanking God the whole year through. There is a levity bordering on humor in poems like Louder Than Words, Happy Is the Bride, Back to the Movies and Unanimous.

The line in When A Poet Died, "She knew a whole life's work must needs/ Be done in such a little while," seems to be most characteristic of Mrs. Richardson's philosophy. And "If truth is forfeited, if honor stained,/ . . . Then that is failure which we call success." This poetry is genuine beauty and lyrical simplicity - delightful and heart-warming. And from our reading

"Each wakeful, listening heart fits his own lines
To music of the wind among the pines."

- E. G. R.

Isla Paschal Richardson, My Bed-Time Game, Story Book Press, Dallas, 1949, \$2.00.

Readers of children's literature will enjoy, teachers will welcome, and mothers with small children will delight in this new volume of stories and poems which Mrs. Isla Paschal Richardson has chosen to call My Bed-Time Game. The title puzzled us a little at first, but the game is the psychological challenge to the child when these poems and stories are read to him, in response to which he both learns and does. Each poem and story creates or enhances some concept of virtue or of beauty in which the play-element challenges him into acquiescence. Action hastens response. Even "The Daisy" which grew in the field thinking that there was nothing to do and nothing to see soon concluded, as she clapped her hands with glee/ "The nicest place in the world," she said, "Is wherever you happen to be!"

Some of the stories done in prose are modified fairy tales, but "Let's Pretend" again serves as an illustration of a challenge which invites joyful responses from the child in such matters as trimming the nails, washing the teeth, and taking the bath for retiring. For each of these a game is played which makes the performance of each task a delightful privilege.

- E. G. R.

ACKNOWLEDGEMENT

Through the Ministerio De Educacion Nacional of Instituto Etologico Y De Arqueologia, Bogota, Colombia, the TFS is in receipt of Vol. 11, Numeros 5-6, Enero-Diciembre, De 1947, titled Boletin De Arqueologia.

PRE-PUBLICATION NOTICE

We are happy to announce to readers of the Tennessee Folklore Bulletin the printing in the early spring of a volume of folk materials by Lawrence Edwards of Knoxville under the title of the Spedwell Sketches. The publisher is The Hamlet Press of Avon, Illinois. Mr. Lawrence is a staff member of the department of English at the University of Tennessee in Knoxville and a member of the Tennessee Folklore Society.

Merrill E. Jarchow, The Earth Brought Forth, Minnesota Historical Society, St. Paul, 1949, \$3.00.

Folklorists would welcome other books done in the style of Merrill E. Jarchow's The Earth Brought Forth. It not only presents a rather clear picture of the part which the soil played in the settlement of a state a little detached from the immediate influences of the ebb and flow of human events, but always in a position to be affected by those forces of a more permanent nature which tended to give it steady growth and to make it one of the great agricultural and industrial states of the Alluvian plains. And woven into this background of the frontier is the enriched pattern of folk culture in its ever-changing forms.

The hardship of the frontier are vividly recalled. The disappointments occasioned by long distances, the lack of funds, the occasional catastrophe of famine and pestilence, the lack of doctors and medical services - these are among the many hardships faced with courage and determination. Although neighbors lived at first far apart they never failed in being neighborly when there was a house to raise, harvesting to be done, or an emergency to be met. All such occasions were colored by that austerity of character so much a part of the frontier. The crude implements of the frontier were soon replaced by improved methods arising from a most imminent need. Many of the machines used in cultivation and harvesting were often manufactured within the area where they were to be used. Machines such as the reaper were greatly responsible for the lack of diversity. On the other hand such exotic crops as tobacco, silk, and sugar cane proved mostly unprofitable. With the development of the livestock industry and with a sound growth of dairying, and with a sufficient diversity in agriculture to relieve the strain of the single-crop system in farming, Minnesota rapidly became one of the important livestock, grain, dairying centers of agricultural production.

There were other problems occasioned by the various systems of land grants and land holdings. Land speculators and claim jumpers had to be dealt with - not always too successfully. Grants to railroads helped to promote settlements in turn along prospective lines. The organization of the Grange and of local and state fairs did much to promote communal interests and to effect state-wide improvements. And it was in Minnesota that the saying was first used that "The latchstring is always out."

- E. G. R.

John Ballenger Knox, The People of Tennessee, The University of Tennessee Press, Knoxville, 1949.

The People of Tennessee by John Ballenger Knox is prepared by the Department of Sociology of the University of Tennessee for the Bureau for Sociological Research as a study of population trends. As the author says, "This book is not for specialists . . . but is prepared with the accuracy which the specialists would approve." The book, even in the hands of a layman, however, will contain much of interest to check, validate, and support many of his more general observations.

The book is developed through chapters amply illustrated with charts, tables, and pictures centered around the four approaches to the people of Tennessee as to who they are, where they are, how they are, and what they do. Much of the historical story of the development of the state has to be spread in the background as the basis for an analysis of these population and sociological trends. Tennessee's key position geographically involves many factors which bear upon any sort of an analysis of these various trends. The early migrations will serve as an example. East Tennessee gained steadily in population in advance of Middle and West Tennessee, but once these latter were under way, they gained more rapidly both in point of time and in total population than East Tennessee, the latter becoming an area rather through which these emigrants passed. Most trends in Tennessee have maintained a comparable average with those of the nation as a whole.

Among various points stressed, these will illustrate: Tennessee has continuously had a higher birthrate than the national average. Negroes have fewer children than whites. There was an excess of males in 1940. Tennessee is predominantly rural but there is a present urban trend. The rural non-farm population is increasing. Chattanooga leads in percentage of urban increase. Half of the Negroes of the state live in West Tennessee. Ten counties have practically a total white population. TVA areas have the greatest density of population. Migration affects racial composition. Tennessee, 1940 Census, had lost population at every educational level. Desertion is a leading cause of divorce. All periods show an increase in the birthrate. Health is closely related to the availability of doctors, hospitals, and other health services. There is one woman to two men employed in Tennessee. A folk pattern of culture is definitely influenced by these population trends.

- E. G. R.

Joe David Brown, The Freckholder, William Morrow and Company, New York, 1949, \$3.00.

The Freckholder by Joe David Brown is a "must" for the historian, the sociologist, the psychologist, and the provincial folklorist. Here is a story of action in which the scene and the objective of interest are frequently shifted but in which the many well-chosen episodes lead directly and without interruption to the final answer to the reader's questioning as to whether a man is ever really free. Freedom's price is always dear, as Horatio "Tench's" sons had well-learned

without his realizing it when, as the dark clouds of the Civil War gather, young King remarks, "No one is free to run away when it is time to fight for what is right."

Young Horatio Tench is an English youth whose adoption taught him to love a friend and to hate an enemy, enough even to kill him in the protection of a friend. At the age of sixteen young Tench was "indentured" to General Jameson who owned a large cotton plantation near Charleston, South Carolina, where the youth again was to learn that freedom in the New World also has its price tag. Establishing himself as Boss Tench, overseer of the Jameson plantation, he found that love for the General's daughter Clover was unworthy and that the accepted friendship of the General was hollow and deceptive. Hearing of a new settlement called the Big Bend on the banks of the Tennessee River in Northern Alabama, Horatio in company with King, a negro whose freedom he had secured, set his face toward the new frontier where again the price tag of freedom was high. Lands, a home, love, marriage, a family - these follow, but a man who did not believe in slavery nor in war had to learn anew from the ever-changing political pattern of the frontier. It only slowly dawned upon him that he had taught this new meaning of freedom to his sons unconsciously.

The story chronologically covers the period of young Tench's arrival at Charleston in 1790, and through the primitive period of the colonial frontier to the beginning of the Civil War in 1861. Much frontier life adds color, and a colloquial historical interest is ever present. The author's understanding and handling of this provincialism is one of the delights to be found here. The book has many suggestions hinting at a possible, proper, and reasonable solution bearing upon the problem of race relations in the South. The philosophy of the author is a wholesome one, and the book may well qualify as being significant in the realm of provincial writing and of creative art.

- E. G. R.

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